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Three Centuries of Connecticut Furniture

This portrait of Robert Rich, Earl of Warwick, 1587-1658, was painted by Sir Anthony Van Dyck before 1641, probably about 1630. Known as "The King Maker", he was the leader of the Puritan Party, a member of the King's Council, President of the Plymouth Council, and assignor of the Warwick Patent to the Lord's Proprietors' assignees, who were Viscount Saye and Sele, Lord Brooke, Richard Saltonstall, Pym, and Hampden. John Winthrop, Jr., was appointed Royal Governor by the Lord's Proprietors of the territory from the Narragansett River westward.

The painting was loaned for this exhibition by J. Pierpont Morgan of New York.

Connecticut. Tercentenary commission.
"

Three Centuries of

CONNECTICUT FURNITURE

1635 1935

AN EXHIBITION AT THE MORGAN MEMORIAL, HARTFORD, AS A PART OF THE CELEBRATION OF THE TERCENTENARY OF CONNECTICUT JUNE 15-OCTOBER 15, 1935

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Introduction

In celebration of the Three Hundred Years of Connecticut's history, an exhibition was arranged at Hartford to show a group of furniture and furnishings which reflect the domestic life of the Colonial period and the early years of the State. The Exhibition shows in groups, as nearly as is practical, furniture that was characteristic of its makers and its origin, in different sections of Connecticut.

First, there are the oak and pine of the years which mark the active use of chests, cupboards, chairs and tables which formed the furnishing of practically all households, as evidenced by the inventories dating from 1640 to the opening years of the Eighteenth Century.

The next group shows the changing fashion from the oak period to the use of walnut, cherry and other woods, and which represents the transition from one dominant type to another. The years covered are approximately 1680 to 1710.

The next group is made up of the fully developed type which we know as "Queen Anne" marked by the use of the high chests of drawers with matching dressing tables, desks, chairs and many varieties of tables, all with the slender cabriole leg and plain or slightly varied pad foot. The woods used were native cherry, which in Connecticut, we find extensively employed, white wood (tulip), applewood, chestnut, ash and maple; all presumably grown in Connecticut. There are a few examples of mahogany chests of drawers, tables and chairs which belong in this group, dating from 1720 to 1760.

The fourth group illustrates the Chippendale School as followed by Connecticut cabinetmakers, some of whose names we have learned, and the student will notice that even the finest chests on chests, bureaus and desks, handsomely blocked and carved, are largely made of cherry and not of mahogany, and there are details of design and ornament which belong to the Connecticut Valley, particularly from Windsor to Middletown, 1755 to 1780.

The fifth group includes the furniture which was again following a changing fashion from the cabriole leg with the ball and claw foot or its variations to the straight slender leg which was generally used by the designers in England, the Adam Brothers, Hepplewhite and

Sheraton and their contemporaries. Mahogany was largely used for sideboards, tables and chairs but cherry is still found in many pieces, 1780 to 1810.

The sixth group illustrates the last product of a period marked by hand work. The general designs of this furniture are still what we recognize as Sheraton in its latest development and "Empire", which was the revival classic of the Early Nineteenth Century, 1810 to 1820.

Broadly speaking, the decorated pieces of the first period may be divided into five groups. First, those showing the lunette design, No. 1; second, those showing the foliated scroll design, No. 3, found mostly in Southern Connecticut; third, those using the tulip motif, No. 21, found mostly in the vicinity of Hartford; fourth, the panelled type, No. 57, from middle Connecticut; fifth, the painted pieces, No. 47, found at Guilford and along the Connecticut River.

The most prolific of these groups are those showing the tulip patterns and these have a special interest because the maker of this earlier type was Nicholas Disbrowe of Hartford. He is supposed to have been born at Walden, Essex County, England, in 1612-3. He was a property owner at Hartford in 1639 living in the north end of Burr Street, now North Main Street. The records show that in 1660 he obtained permission to build a shop sixteen feet square on the highway. He died at Hartford in 1683 and the inventory of his estate shows that he possessed a large quantity of joiners' tools and the largest estate for the time £210-10-01. One of his chests contains on the back of the lower drawer the following inscription "Mary Allyns Chist Cutte and Joyned by Nick Disbrowe". This chest is very similar to No. 21 in this exhibition.

Because of the originality of his designs, the depth of the carving, and his use of a peculiar rabbet plane it has been possible to identify a number of pieces made by him. It is also apparent that the so-called "Connecticut" or "Sun-Flower" chests were inspired from his designs, perhaps made by a joiner or joiners who had been apprenticed to Disbrowe, because a few of these chests are known which carry a Disbrowe center panel, No. 34. The Governor Winthrop Chair owned by Wesleyan University, No. 16, although having no tulip design has the rabbet peculiar to the named piece.

The panelled pieces date in the last quarter of the Seventeenth Century and although a number of chests and cupboards in

this style have been found in Connecticut, none have yet been found that could be assigned to any special locality or maker.

The painted pieces are found over a wide range in the State but more abundantly along the Sound and Connecticut River.

The turned furniture and that showing the cabriole leg, covering the period approximately 1710 to 1760 does not differ sufficiently from similar pieces in the neighboring states to make a positive identification possible.

From 1760 and especially following the Revolutionary War, however, Connecticut developed a number of cabinetmakers of considerable originality.

In the Connecticut Valley were made block front pieces sufficiently like the pieces made by Townsend and Goddard at Newport to show a close connection, but in every instance containing variations or embellishments which are found only in this locality. It has been thought that such pieces were made by John Townsend, a son or nephew of the Newport cabinetmaker, but this subject still requires much research.

After 1760 there were apparently four different types of highboys, desks and chests on chests made in Connecticut. The first is represented in this collection by Nos. 224 and 226. The name of the maker is unknown. The second is represented by No. 219, a slant top, block front desk, upon the bottom of which is written: "This chest was made in the year 1769 by Benj. Burnham who served his time in Filadelphia." It was found in the Connecticut Valley and has certain peculiarities which are also found on other pieces. See No. 221. The third type includes such pieces as are represented by Nos. 145, 220, 223, 235 and are believed to have been made by Aaron Roberts of New Britain. In the fourth group are such pieces as Nos. 112, 117, 154, 157, 161, 164, 230, and were probably made by Aaron Chapin, who came from East Windsor, moving to Hartford in 1783 where he worked until his death in 1838.

The cabinetmaking industry was particularly active in Hartford, when in 1792 an association was formed which listed the various articles made and the prices fixed by the association. It is interesting to note that at this late date they offered to make chests on chests with "scrol'd head", "swell'd front", "claw feet and carv'd mouldings". The names of the cabinetmakers signing the articles of agreement are not known but it was probably signed by most of the cabinetmakers of the

city. There were also good cabinetmakers at New London, Guilford and other places along the shore and in the back country at Woodbury and other towns. Many of these cabinetmakers are known by name but only in a few instances have labels or bills been found to identify pieces as having been made by a particular man.

Lemuel Adams and Samuel Kneeland of Hartford made the Senate chairs, Nos. 165 and 169, and the bill for the same is still in existence.

It is hoped that this exhibition will inspire further research and identification of the work of Connecticut cabinetmakers.

LUKE VINCENT LOCKWOOD

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Acknowledgments

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Catalogue of the Exhibition

1. Oak chest, lunette design, 1650-1675. *Lent by Yale University.*
2. Oak chest, lunette design, 1650-1675, from Guilford. *Lent by Mrs. George C. Bryant.*
3. *Oak cupboard with drawers, foliated scroll, 1670-1680. *Lent by Yale University.*
4. Oak cupboard, foliated scroll, cushion drawer, ca. 1675, Southern Connecticut. *Lent by Mrs. Morgan G. Bulkeley.*
5. Oak cupboard, foliated scroll, cushion drawer, ca. 1675. *Lent by Katharine S. Day.*
6. *Carved oak box, foliated scroll, 1670-1680. *Lent by George A. Goss.*
7. *Carved oak box, foliated scroll, 1670-1680. *Lent by Hollis French.*
8. Oak wainscot chair, known as the Rector Pierson chair, ca. 1650. This is an early type of wainscot chair used by persons of distinction during the first half of the 17th Century. *Lent by Yale University.*
9. Turned oak three legged chair, ca. 1650, from Windham County where chests have been found having same carving. See No. 10. *Lent by William B. Goodwin.*
10. Carved oak chest, carving same as on No. 9, 1650-1660, from Windham County. *Lent by Henry W. Erving.*
11. Oak drawing table, ca. 1650. *Lent by the Connecticut Historical Society.*
12. Turned chair, before 1650. *Lent by the Connecticut Historical Society.*
13. Oak panelled cupboard, 1650-1675, probably made by Disbrowe. *Lent by Franklin D. W. Glazier.*
14. Carved oak chest with drawer, Disbrowe design, ca. 1675. *Lent by the Metropolitan Museum of Art.*
15. Carved oak chest without drawer. Disbrowe design, ca. 1675. *Lent by George Dudley Seymour.*
16. *Carved oak wainscot chair, made by Disbrowe, known as the Governor Winthrop chair (Winthrop was Governor of Connecticut in 1657, 1659-1676), ca. 1660. *Lent by Wesleyan University.*
17. *Carved oak chest with two drawers, made by Disbrowe, 1670-1680. *Lent by Yale University.*
18. *Carved oak chest without drawer, made by Disbrowe, 1670-1680. *Lent by the Rhode Island School of Design.*
19. *Carved oak two drawer chest of drawers made by Disbrowe, 1670-1680. *Lent by the Metropolitan Museum of Art.*
20. Carved oak chest with two drawers, probably made by Disbrowe, 1670-1680. *Lent by the Connecticut Historical Society.*

** An asterisk indicates that the piece is illustrated by a plate which bears the same number. The plates have been arranged as nearly as possible according to type and period.*

21. *Carved oak chest with two drawers, made by Disbrowe, 1670-1680. *Lent by Philip L. Spalding.*

22. *Carved oak Bible box, probably made by Disbrowe, 1670-1680. *Lent by Philip L. Spalding.*

23. *Carved oak Bible box, probably made by Disbrowe, 1670-1680. *Lent by George Dudley Seymour.*

24. Carved oak box, probably made by Disbrowe, 1670-1680. *Lent by Luke Vincent Lockwood.*

25. Carved oak box, probably made by Disbrowe, 1670-1680. *Lent by Henry W. Erving.*

26. Turned chair known as the Carver type, ca. 1660. *Lent by George Dudley Seymour.*

27. Carved slat back chair, ca. 1670. *Lent by William B. Goodwin.*

28. Embroidered sampler, made in Boston, ca. 1700. *Lent by Mrs. Luke Vincent Lockwood.*

29. *Section of largest gateleg table known, cherry, ca. 1650. This table was probably in three pieces, of which this is an end. *Lent by the Connecticut Historical Society.*

30. Carved oak cupboard, panelled in so-called Connecticut design, upper part panelled and with applied ornaments, 1675-1700. *Lent by Yale University.*

31. Maple chair, spiral turned, ca. 1700. *Lent by Colonel and Mrs. Francis Parsons.*

32. Tall banister back armchair, slightly carved cresting, Spanish feet, ca. 1690. *Lent by the Connecticut Historical Society.*

33. *Walnut cane armchair, 1680-1690. This is one of a set of chairs known as the Wyllys chairs. *Lent by Colonel and Miss Wainwright.*

34. Carved oak chest with two drawers, center panel showing Disbrowe design, outer panels Connecticut type, 1680-1690. *Lent by Mrs. Eugene Ballard.*

35. Leather covered chair, ca. 1660. This chair is said to have belonged to Edward Wanton of Boston, ancestor of Governor Wanton of Rhode Island. *Lent by Trinity College.*

36. Carved oak chest with one drawer, Connecticut type, center panel showing Disbrowe influence, 1680-1690. *Lent by William H. Putnam.*

37. Cherry and maple turned table with tray top, ca. 1700. *Lent by Luke Vincent Lockwood.*

38. Oak turned table, pine top, 1690-1700. *Lent by William B. Goodwin.*

39. Turned chair, leather seat and back, 1700-1710. *Lent by George Dudley Seymour.*

40. Slat back armchair, ca. 1710. *Lent by Mr. and Mrs. John H. Buck.*

41. Walnut mirror, cut cresting, 1690-1700. *Lent by Mr. and Mrs. John H. Buck.*

42. *Carved oak chest without drawer, Connecticut type, 1680-1690. *Lent by Mrs. Morgan G. Bulkeley.*

43. Cherry turned chair, high upholstered back, ca. 1710. *Lent by Luke Vincent Lockwood.*

44. Painted chest with drawer, ball feet, 1700-1720. *Lent by William B. Goodwin.*

44a. Painted highboy, flat top, double arch mouldings, stamped brasses, cabriole legs, pad feet, ca. 1710. *Lent by Mrs. Olive A. Jones and the Estates of Oliver M. and Richard P. Jones.*

45. Painted box, dated 1749. *Lent by Samuel A. Griswold.*

46. Painted chest without drawer, 1710-1720. *Lent by Samuel A. Griswold.*

47. *Painted chest with one drawer, 1710-1720. This chest belonged to Esther, daughter of Captain Daniel Hand of East Guilford (now Madison), who married Wyllys Munger in 1787. *Lent by the Guilford Historical Society.*

48. Five back turned armchair, 1720-1730. This chair belonged to the Nobles of Mansfield. *Lent by George Dudley Seymour.*

49. Oak chest with one drawer, ball feet, painted panels, ca. 1710. *Lent by Mrs. Joseph B. Hall.*

50. Painted chest with one drawer, center panel enclosing in circular design the initials S.R. 1705/6. *Lent by George Dudley Seymour.*

51. Five back turned chair, ca. 1750. *Lent by George Dudley Seymour.*

52. Painted chest with one drawer, 1710-1720. *Lent by George Dudley Seymour.*

53. Slat back chair with mushroom turning, ca. 1690. *Lent by George A. Goss.*

54. Oak chest with two drawers, painted panels, ball feet, dated 1709, from West Haven. *Lent by Samuel A. Griswold.*

55. Pine top, bulbous turned table, 1690-1700. *Lent by Mrs. George C. Bryant.*

56. Painted Bible box, 1710-1730. *Lent by George Dudley Seymour.*

57. Oak cupboard, inlaid and panelled, 1675-1685. *Lent by Yale University.*

58. Oak panelled cupboard, 1675-1685. *Lent by George Dudley Seymour.*

59. Oak panelled chest with two drawers, dated 1696. *Lent by Richard H. Cole.*

60. Child's pine chest, ball feet, single arch mouldings, ca. 1690. *Lent by George Dudley Seymour.*

61. Pine sheathing chest, dated 1673. *Lent by William B. Goodwin.*

62. Oak table, spiral turned legs, 1680-1690, found in Guilford. *Lent by George A. Goss.*

63. Oak chest with geometrical panels, 1660-1670. *Lent by George Dudley Seymour.*

64. Turned gateleg table, ca. 1700. *Lent by Mr. and Mrs. John H. Buck.*

65. Whitewood six legged highboy with original staining to resemble walnut, trumpet legs, double arch moulding, ca. 1700. *Lent by William F. Hubbard.*

65a. Portrait of Governor John Haynes, copied by Harold A. Green. Haynes was the first elected Governor of the Colony of Connecticut, serving in the alternate years from 1639 to 1654. *Lent by Harold A. Green.*

66. Ball turned gateleg table, cherry, 1680-1690. *Lent by William F. Hubbard.*

67. Cherry butterfly table, ca. 1730. *Lent by Mrs. Elizabeth V. Kincaid.*

68. Cherry turned table with two end leaves, 1710-1720. *Lent by George Dudley Seymour.*

69. Queen Anne transition chair, 1710-1720. *Lent by Dr. Horace B. Haylett.*

70. Queen Anne transition chair, 1710-1720. *Lent by Mrs. Joseph B. Hall.*

71. Cherry double butterfly table. 1710-1720. *Lent by Mitchel Taradash.*

72. Turned banister back chair, ca. 1750. *Lent by Mrs. John T. Roberts.*

73. Turned banister back chair, ca. 1750. *Lent by Mrs. Robert A. Wadsworth.*

74. Oak chest without drawer, ca. 1690, from Guilford. *Lent by John C. Wilson, Jr.*

75. Oak chest with one drawer, ca. 1690, from Guilford. *Lent by William B. Goodwin.*

75a. Portrait of Polly Wyllys Pomeroy by an unknown artist, showing the Wyllys house in the background. *Lent by Colonel and Miss Wainwright.*

76. Maple armchair, Queen Anne style, underbraced, 1710-1720. *Lent by George A. Goss.*

77. *Cherry side wall cupboard on low frame, panelled door, cabriole legs, pad feet, stop fluted pilasters at side with rosette top, 1710-1720. *Lent by Mrs. George C. Bryant.*

78. *Maple armchair, Queen Anne style, cabriole legs, pad feet, underbraced, 1700-1720. *Lent by Luke Vincent Lockwood.*

79. Cherry candlestand, 1790-1800. *Lent by Dr. Horace B. Haylett.*

80. Butternut highboy, inlay about the drawers and sunburst inlay on bottom drawer, cabriole legs ending in modified Spanish feet, 1710-1720. *Lent by Mrs. George C. Bryant.*

81. *Cherry circular table on three straight turned legs, pad feet, with unusual feature of three drops between the legs, 1710-1720. *Lent by Mrs. George C. Bryant.*

81a. *Walnut mirror with elaborate cut cresting, gold ornament, original glass, 1750-1760. *Lent by Mrs. William P. Green.*

82. Black painted roundabout chair, extension back, solid splats, cabriole legs, 1720-1730. Belonged to the Pitkin family. *Lent by Mr. and Mrs. John H. Buck.*

83. Butternut highboy, unusual skirt, cabriole legs, ca. 1750. *Lent by Mrs. William P. Green.*

84. Cherry pie crust table, ball and claw feet, from Southern Connecticut, 1770-1780. *Lent by Samuel A. Griswold.*

85. Cherry chest on chest, scroll top, double sunburst carved on square drawer at top, fluted quarter columns and curved bracket feet, urn-shaped finials, 1770-1780. *Lent by Mrs. Eugene Ballard.*

86. Applewood tilt top tripod table, base and legs well carved, rat feet, ca. 1790. *Lent by Samuel A. Griswold.*

87. Cherry lowboy, quarter fluted columns, cabriole legs, ball and claw feet, rosette on square drawer, ca. 1780. Companion to No. 161. *Lent by Yale University.*

88. Walnut and gilt mirror, scroll top with cartouche, gilt drapery on sides, 1760-1780. *Lent by Colonel and Miss Wainwright.*

89. Cherry tilt top table with birdcage, pedestal and legs well carved, rat feet, very similar to No. 86, ca. 1790. *Lent by Samuel A. Griswold.*

90. *Cherry chest on chest, scroll top, dentil cornice, carved rosettes and handsomely carved base for urn-shaped finials, raised carving on square drawer, quarter columns, curved bracket feet, Roberts type, 1780-1790. *Lent by Mrs. Morgan G. Bulkeley.*

91. Cherry side chair, Chippendale style, 1770-1780. Belonged to General Henry Champion, 1785. *Lent by Mrs. Eugene Ballard.*

92. *Cherry side chair in style of Lemuel Adams and Samuel Kneeland, transition type, urn splat, 1790-1800. *Lent by Robert W. Huntington.*

93. Mahogany highboy, scroll top, carved rosettes, finials are urns with cones, fluted columns with carved rosette above, square drawer in upper and lower sections has sunburst pattern, cabriole legs, pad feet, carving on the legs in a snakeskin pattern, 1770-1780. From Woodbury. *Lent by Samuel A. Griswold.*

94. *Cherry armchair in style of Lemuel Adams and Samuel Kneeland, modification of the urn design in splat, 1790-1800. *Lent by George S. Godard.*

95. *Mahogany low chest of drawers, block front, tray top, top drawer carved, rope carving on skirt, curved bracket feet, 1770-1780. *Lent by Mrs. Morgan G. Bulkeley.*

96. Mahogany and gilt mirror, Chippendale design, cresting of three feathers, 1760-1770. *Lent by the Wadsworth Atheneum.*

97. Cherry chair in style of Lemuel Adams and Samuel Kneeland, variation of urn back, similar to No. 92, 1790-1800. *Lent by Dr. Remsen B. Ogilby.*

98. Mahogany secretary, bookcase top, flower rosettes, urn finials, carved sunburst, lower part shallow blocked front standing on ball and claw feet, 1770-1780. *Lent by William B. Goodwin.*

99. Cherry side chair, transition style, 1790-1800. *Lent by Dr. Remsen B. Ogilby.*

100. Cherry side chair, transition style, 1790-1800. *Lent by Richard H. Cole.*

101. Empire gilt mirror, reeded columns, river scene painted in upper section, ca. 1810. *Lent by Mr. and Mrs. John H. Buck.*

102. Mahogany and maple sideboard, center straight with rounded drawers at either side, two large drawers in center section, Hepplewhite style legs with inlay, 1800-1810. From Southern Connecticut. *Lent by Samuel A. Griswold.*

103. Portrait of General Henry Champion by an unknown artist, 18th century. The map which he is holding is of the Western Reserve, which he surveyed after the Revolution. Companion to No. 107. *Lent by Richard H. Cole.*

104. Curly maple stand with stencil design, ca. 1800. *Lent by Samuel A. Griswold.*

105. Cherry ladder back side chair, embroidered seat with fringe, 1780-1790. This was the wedding chair of Anna Pitkin, descendent of Governor John Haynes. *Lent by Mrs. Horace B. Clark.*

106. Mahogany sideboard, Hepplewhite style, center section serpentine with rounded sections at each end, inlaid, 1790-1800. *Lent by Mrs. Harold G. Holcombe.*

107. Portrait of Mrs. Henry Champion (Frances Abigail Tinker) and her child by an unknown artist. Companion to No. 103. *Lent by Miss Sara B. Huntington.*

108. Empire gilt mirror, eagle at top, pitcher finials, 1810-1820. *Lent by Mrs. Harold G. Holcombe.*

109. Mahogany ladder back side chair, 1780-1790. *Lent by the Middlesex County Historical Society.*

110. *Cherry bookcase secretary, scroll top, Chapin type lattice work and finial, quarter round columns on upper and lower parts, curved bracket feet, ca. 1800. *Lent by Miss Mary E. Hubbard.*

111. Mahogany side chair, transition style, 1790-1800. *Lent by William B. Ely.*

112. Cherry bookcase secretary, scroll top, inlaid rosettes, doors in upper section have wide overlap, Chapin type, ca. 1800. *Lent by Mrs. William P. Green.*

113. Mahogany side chair, Hepplewhite style, carved splat, ca. 1790. Companion to No. 116. *Lent by Mrs. Joseph B. Hall.*

114. *Cherry chest of drawers on curved bracket feet, serpentine front, three drawers, Chapin type, 1790-1800. Compare No. 117. *Lent by George S. Goddard.*

115. Mahogany and gilt oval mirror with pheasant cresting, 1790-1800. *Lent by Mrs. Harold G. Holcombe.*

116. *Mahogany side chair, Hepplewhite style, carved splat, ca. 1790. Companion to No. 113. *Lent by Mrs. Joseph B. Hall.*

117. *Cherry chest of drawers, scroll top, upper section fitted with glass doors with wide overlap, carved rosettes, central finial, carved Chippendale scroll, front of top drawer drops, disclosing a desk, ca. 1790. This piece was probably made by Chapin. *Lent by L. Marsden Hubbard.*

NOTE: English salt-glazed stoneware and Whieldon pottery, Gurdon Trumbull Collection. *Lent by the Wadsworth Atheneum.*

118. *Mahogany side chair in style of Lemuel Adams and Samuel Kneeland, 1790-1800. Similar to No. 111. *Lent by Colonel and Mrs. Francis Parsons.*

119. Cherry ladder back side chair, 1780-1790. *Lent by Mrs. Robert A. Wadsworth.*

120. *Cherry chest on chest, scroll top, short bandy legs, quarter round spiral columns and a spiral carving about the base, urn finials, 1780-1790. *Lent by Mrs. Robert B. Riggs.*

121. *Walnut side chair, Queen Anne style, carved shell in cresting, cabriole legs, ball and claw feet, underbraced, 1710-1720. Companion to No. 124. *Lent by Dr. Horace B. Haylett.*

122. *Cherry lowboy with shell carving at corners of top, center drawer curved, cabriole legs, ball and claw feet, 1770-1780. *Lent by George A. Goss.*

123. Mahogany and gilt mirror, urn and flower cresting, ca. 1780. *Lent by Colonel and Mrs. Francis Parsons.*

124. Walnut side chair, Queen Anne style, 1710-1720. Companion to No. 121. *Lent by Dr. Horace B. Haylett.*

125. Cherry chest on chest, scroll top, panelled beneath the hood, full sunburst carving, modified flame finials, ball and claw feet, 1780-1790. *Lent by Richard H. Cole.*

126. Cherry roundabout chair, extension back, pierced splats, cabriole leg in front, cross bracing. Made for Governor William Pitkin, (1694-1769). *Lent by Morgan B. Brainard.*

127. *Cherry chair table, four cabriole legs, pad feet, ca. 1750. From the Albert Hastings Pitkin collection. *Lent by the Wadsworth Atheneum.*

128. *Maple tea table, serpentine-shaped top, cabriole legs, ca. 1750. *Lent by George Dudley Seymour.*

129. Pine corner cupboard, heavy moulded cornice, original hinges, back semi-circular, four shelves with lobed edges, late 18th century. From Newington. *Lent by the Wadsworth Atheneum.*

NOTE: English salt-glazed stoneware, early 18th century. J. P. Morgan Collection. *Lent by the Wadsworth Atheneum.*

130. *Cherry slant top desk having a rectangular drawer with two small drawers on either side, similar to an early highboy, stands on straight bracket feet, 1730-1740. *Lent by George A. Goss.*

131. *Cherry candlestand with one drawer, tripod base, sunburst carving, legs carved and small ball and claw feet, top inlaid with hearts and geometrical figures and the initials B. H., ca. 1780. *Lent by George A. Goss.*

132. Walnut day bed, Queen Anne style, cabriole legs, pad feet, ca. 1725. *Lent by Joseph W. Alsop.*

133. Cherry tray top table, sliding shelf, cabriole legs, pad feet, 1740-1750. *Lent by William F. Hubbard.*

134. Walnut mirror, Queen Anne style, original cresting, double glass bevelled, ca. 1710. *Lent by Mr. and Mrs. John H. Buck.*

135. Cherry highboy, scroll top, sunburst carving on drawers, urn finials, cabriole legs, pad feet, 1740-1750. *Lent by George Dudley Seymour.*

136. Cherry drop leaf table, cabriole legs, pad feet, 1740-1750. *Lent by Frederick S. Bliss.*

137. *Walnut side chair, shaped seat rails, cabriole legs, pad feet, original seat cover, ca. 1710. Companion to No. 139. *Lent by the Brooklyn Museum.*

138. Walnut side chair, Queen Anne style, urn shaped splat the reverse of the way it is usually found, 1710-1720. *Lent by Mrs. Robert B. Riggs.*

139. Walnut side chair, ca. 1710. Companion to No. 137. *Lent by the Brooklyn Museum.*

140. Walnut side chair, underbraced, leather seat, 1710-1720. *Lent by Colonel and Miss Wainwright.*

141. Cherry slant top desk, "lowboy" base, cabriole legs, pad feet, ca. 1740. *Lent by Luke Vincent Lockwood.*

142. Walnut mirror, Queen Anne style, double glass, bevelled edge, ca. 1725. *Lent by Colonel and Miss Wainwright.*

143. Walnut side chair, Queen Anne style, straight side rails, underbraced, cabriole legs, pad feet, 1710-1720. *Lent by William B. Goodwin.*

143a. Original embroidered seat for No. 143, 1710-1720. *Lent by William B. Goodwin.*

144. Cherry highboy, scroll top with drawer below the scroll, spiral sunburst pattern carved on the upper and lower square drawers, cabriole legs, pad feet, ca. 1750. *Lent by Colonel Louis R. Cheney.*

145. *Cherry chest on chest, scroll top, carved rosettes, dentil cornice, unusual carved urns as finials, carved base supporting the center finial, quarter round columns and curved bracket feet, ca. 1780. On account of the peculiarities of this piece, it would seem to have been made by the same person who made Nos. 220 and 223, probably Aaron Roberts of New Britain. *Anonymous loan.*

146. *Cherry tilt top tripod table, carved base and legs, ball and claw feet, genuine pie crust design, ca. 1760. *Lent by Samuel A. Griswold.*

147. *Cherry highboy, scroll top, carved rosettes, urn filials, carved upper and lower square drawers, quarter columns, cabriole legs slightly carved, ball and claw feet, Roberts type, ca. 1780. *Lent by Dr. Horace B. Haylett.*

148. Cherry tray top tripod table, ball and claw feet, 1760-1780. *Lent by Horace B. Haylett.*

149. Cherry side chair, Chippendale style, carved shell at the back and carved terminals, cabriole legs, ball and claw feet, ca. 1780. *Lent by Mrs. William P. Green.*

150. *Mahogany side chair, Chippendale style, cabriole legs, ball and claw feet, legs slightly carved, Chapin type, ca. 1780. *Lent by Colonel and Miss Wainwright.*

151. *Mahogany highboy, scroll top, carved rosettes, urn finials at ends, center finial carved in a mushroom shape, columns full twisted turned, under part of the skirt carved, cabriole legs, ball and claw feet, 1770-1780. The

peculiar feature is the carrying of the moulding across the front, breaking it over the drawer with the carved sunburst. *Lent by Mrs. Morgan G. Bulkeley.*

152. Mahogany roundabout chair, underbraced, cabriole legs, ball and claw feet, carved splat and ends of arms, carved shell on knees, ca. 1750. *Lent by William W. Wilcox.*

153. *Cherry highboy, scroll top, carved rosettes. central carved finial, quarter columns fluted and stopped, cabriole legs, carving on the hips and on the pad feet, original carved drop ornaments, Roberts type, ca. 1780. *Lent by Mrs. Joseph W. Connor.*

154. *Cherry chest on chest, scroll top with elaborate fret insert, quarter fluted columns, curved bracket feet, late oval brasses, ca. 1790. This chest is ascribed to Chapin, having the mouldings, proportions and ornaments associated with the tradition of his work. *Lent by Yale University.*

155. Cherry side chair, Chippendale style, cabriole legs, ball and claw feet, ca. 1790. This chair and Nos. 159 and 160 are very similar and are supposed to have been made by Chapin. *Lent by Dr. Horace B. Haylett.*

156. Embroidery with coat-of-arms worked by Mary Porter Butler of Wethersfield, ca. 1800. Companion to No. 163. *Lent by Mrs. Luke Vincent Lockwood.*

157. *Cherry highboy, scroll top, carved rosettes, lattice work under the scrolls, center ornament in Chippendale style, quarter fluted columns, cabriole legs, ball and claw feet, 1780-1790. This piece is almost identically like No. 164 and was probably made by Chapin. *Lent by Mrs. Charles L. Taylor.*

158. *Cherry tilt top tripod table, ball and claw feet, slightly carved on the legs and column, ca. 1780. *Lent by George Dudley Seymour.*

159. Cherry side chair, Chippendale style, very similar to Nos. 155 and 160, ca. 1790. *Lent by Colonel and Mrs. Francis Parsons.*

160. *Cherry side chair, Chippendale style, very similar to Nos. 155 and 159, ca. 1790. *Lent by Dr. Horace B. Haylett.*

161. Cherry highboy, scroll top, carved rosettes, lattice under the scroll, quarter fluted columns, cabriole legs, ball and claw feet, sunburst carving on two drawers, Chapin type, 1780. *Lent by Yale University.*

162. Cherry side chair, Chippendale style, Gothic splat, cabriole legs, ball and claw feet, 1770-1780. *Lent by Frederick S. Bliss.*

163. Embroidery with coat-of-arms worked by Charlotte Butler of Wethersfield, ca. 1800. Companion to No. 156. *Lent by Mrs. Luke Vincent Lockwood.*

164. *Cherry highboy, very similar to No. 161 except for the finial at the center, 1780-1790. Nos. 157, 161, and 164 have so many similar characteristics, including the carving of the sunbursts and the rosettes, that they were probably made by the same person. *Lent by Deborah O. King.*

165. *Mahogany armchair, Hepplewhite style, urn splat, modern embroidered seat showing Connecticut State seal, part of the original set known as the "Senate" chairs made by Lemuel Adams and Samuel Kneeland for the State Senate, ca. 1800. *Lent by Mrs. Lewis D. Parker.*

166. Portrait of Captain Thomas Newsom of Wethersfield, by an unknown artist. *Lent by Mr. and Mrs. Herbert E. Belden.*

167. Walnut cut mirror, late Chippendale style, applied pheasant on the cresting, ca. 1790. *Lent by the Wadsworth Atheneum.*

168. Cherry tambour desk with four drawers below, inlaid with urns, shells, and fan ornaments, ca. 1800. *Lent by Morgan B. Brainard.*

169. Mahogany armchair, Senate type, similar to No. 165. *Lent by Guy E. Beardsley.*

170. Portrait of Mrs. Thomas Newsom (Sarah Dix) of Wethersfield, by an unknown artist. *Lent by Mr. and Mrs. Herbert E. Belden.*

171. Cherry Pembroke table curved and pierced cross stretchers, ca. 1800. *Lent by Richard A. Buck.*

172. Mahogany writing box, tambour top, with one drawer, ca. 1800. Belonged to Daniel Wadsworth. *Lent by Mrs. Eugene Ballard.*

173, 174. *Pair of mahogany side chairs, Hepplewhite style, Marlborough legs, underbraced and inlaid, 1790-1800. *Lent by George A. Goss.*

175, 176. Pair of mahogany side chairs, Hepplewhite style, straight legs, inlaid and carved, 1790-1800. *Lent by George A. Goss.*

177. Mahogany tall clock, made by Merriman & Company, New Haven, ca. 1800. Merriman and Company were successors to Silas Merriman, who was born in 1734 and died in 1805. He was a silversmith and maker of brass clocks. The company was organized by his sons, who continued the business. *Lent by Mrs. Robert B. Riggs.*

178. *Cherry desk, long upper drawer, two short drawers on each side of cupboard and long drawer below, straight at the center and concave at the side, inlaid, 1790-1800. *Lent by Dr. Horace B. Haylett.*

179. Portrait of General Aquila Giles by Gilbert Stuart (1755-1828). *Lent by the Wadsworth Atheneum.*

180. Cherry tall clock with elaborate cut cresting both on front and sides, inlaid, ca. 1800. The maker of the case is unknown but probably was the same person who made No. 110. *Lent by Mary E. Hubbard.*

181. Mahogany tall clock, made by Benjamin Cheney (1725-1815) of East Hartford. He was probably apprenticed to Seth Youngs. Among those apprenticed to him are numbered Timothy Cheney, John Fitch, inventor of the steamboat, Ashel Cheney, Elisha Cheney, Martin Cheney, Russell Cheney, also probably Benjamin Willard of Boston, elder brother

of Simon Willard, and many others. *Lent by Colonel Louis R. Cheney.*

182. Sofa, serpentine front, Hepplewhite style, inlaid legs, underbraced, ca. 1790. *Lent by Colonel Louis R. Cheney.*

183. Portrait of Jonathan and Faith Trumbull by their son, John Trumbull (1756-1843). *Lent by William B. Goodwin.*

184. Cherry tall clock, made by Samuel Rockwell (1722-1773) of Middletown. He probably served his apprenticeship in Providence, R. I., and worked there for some years. Prior to 1762 he returned to Middletown, where he continued to make clocks. *Lent by the Wadsworth Atheneum.*

185. Mahogany tall clock, made by Thomas Harland (1735-1807) of Norwich. He came to Norwich in 1773 and for many years was a leading clockmaker, silversmith and mechanical expert of Connecticut. His superior technical skill and ideals of craftsmanship were spread throughout the state by his numerous apprentices, giving an important impetus to the early development of interchangeable manufacturing and the rise of the factory system. *Lent by the Wadsworth Atheneum.*

186. Cherry tall clock, made by Asa Sibley (1764-1829) of Woodstock. He was apprenticed to Peregrine White. *Lent by William H. Putnam.*

187. *Cherry tall clock, made by Nathaniel Shipman (1764-1853) of Norwich. He was apprenticed to Thomas Harland. *Lent by Arthur L. Shipman.*

188. *Cherry tall clock, made by Daniel Burnap (1759-1834) of East Windsor and Coventry. He was apprenticed to Thomas Harland. He made chime clocks, as well as eight day striking clocks, which were of unusually fine workmanship. He was a skillful engraver and his engraved and silvered dials were admirable. This clock is one of the best examples of his workmanship and plays six airs—"The Rapture, Maid of the Mill, Air by Handel, Over the Water to Charley, The Cuckoos Nest, and French Kings Minuit." *Lent by Morgan B. Brainard.*

189. Cherry and maple tall clock, made by Daniel Burnap (1759-1834) of Coventry and East Windsor. He was apprenticed to Thomas Harland, and Eli Terry was apprenticed to him. He was one of Connecticut's best known clockmakers and one of the most prolific Connecticut craftsmen of his day. Shortly after 1800 Burnap moved from East Windsor to that part of Coventry known as Andover. *Lent by Robert C. Buell.*

190. *Cherry tall clock, made by Peregrine White (1747-1834) of Woodstock. Direct decendant of first born Pilgrim child. He was a silversmith and clockmaker and produced a number of excellent brass clocks, some of them with engraved dials. Also a maker of surveyor's compasses and other small brass goods. Nothing can be discovered of his early training. *Lent by William H. Putnam.*

190a. Tall clock, japanned surface, made by John Fitch (1743-1798)

of East Windsor. He served a partial apprenticeship under Benjamin Cheney about 1761, and after leaving Benjamin Cheney served a period with Timothy Cheney in East Hartford. His apprenticeship was devoted largely to wooden clocks. He is known, however, to have made several elaborate brass clocks, of which the one in the exhibition with a finely lacqured case and brass face and works is an example. He had many accomplishments, among them being a pioneer inventor of the steamboat in 1784. *Lent by Morgan B. Brainard.*

191. Cherry tall clock, made by John Avery (1732-1794) of Preston. There is no record as to whom he was apprenticed. He was a farmer, goldsmith and clockmaker. *Lent by Morgan B. Brainard.*

192. Walnut tall clock, made by Seth Thomas (1787-1888) of Plymouth. He worked for Eli Terry and was in partnership with Silas Hoadley from 1810 until 1814. After 1814 he carried on an extensive business under his own name. His business was largely in quantity production of low and medium priced clocks. *Lent by Dr. Horace B. Haylett.*

193. Cherry tall clock, made by Eli Terry (1772-1852) of East Windsor and Plymouth. He was apprenticed to Daniel Burnap in East Windsor, and probably received brief instruction from Timothy Cheney of East Hartford. Terry first established himself in East Windsor as a clockmaker. His first clocks were fitted with silvered brass dials, engraved for him by Burnap. Shortly after 1800 he installed a small water wheel to run a saw and commenced the manufacture of clocks on a large scale. *Lent by Mrs. James Terry.*

194. Tall clock, soft wood grained, made by Daniel Griswold (1767-1844) of East Hartford. He was a nephew of Benjamin and Timothy Cheney and apprenticed to Timothy Cheney. *Lent by Mrs. Gilbert M. Griswold.*

195. Pine tall clock, made by Gideon Roberts (1749-1813) of Bristol. He peddled his clocks as far south as Pennsylvania, but from whom he learned clockmaking is unknown. *Lent by Mrs. Thomas W. Hooker.*

196. Mahogany tall clock, made by Abel Parmele (1703—living in 1766) of New Haven and Branford. He was one of Connecticut's earliest clockmakers. *Lent by Mrs. George C. Bryant.*

197. Cherry tall clock, made by Elisha Cheney (1770-1847) of Berlin. He was apprenticed to his father, Benjamin Cheney. *Lent by Lyonel H. Putnam.*

198. Cherry tall clock, made by Timothy Cheney (1731-1795) of East Hartford. He was apprenticed to his brother, Benjamin Cheney. *Lent by Sara B. Huntington.*

199. *Pine tall clock, made by Benjamin Cheney (1725-1815) of East Hartford. For information concerning Benjamin Cheney see No. 181. *Lent by William H. Putnam.*

200. *Maple tall clock, made by Seth Youngs (1711-1761) of Hartford and Windsor. He was probably

apprenticed to Ebenezer Parmele of Guilford, and was undoubtedly the first clockmaker in the vicinity of Hartford. *Lent by Henry W. Erving.*

201. Cherry tripod candlestand, top inlaid with narrow border and fans at corners, ca. 1800. *Lent by Dr. Horace B. Haylett.*

202. Cherry bureau with four drawers, drawer fronts and simulated columns inlaid, curved bracket feet, 1790-1800. *Lent by George Dudley Seymour.*

203. Gilt mirror, Empire style, 1790-1800, formerly in the family of Governor Pitkin. *Lent by the Wadsworth Atheneum.*

204. Portrait of Noah Webster by an unknown artist. *Lent by William C. Fowler.*

205, 205a, 205b. Mahogany side chairs, Hepplewhite style, urn backs, inlay on front legs, 1790-1800. These chairs were undoubtedly made in Hartford. *Lent by William B. Ely.*

206. Mahogany bedstead, upper post square with chamfered corners, lower posts reeded and mounted on square inlaid base, 1790-1800. *Lent by Julian Street.*

207. Embroidered picture of Lord Oxford's seat in England, worked by Julia Ann Wadsworth. *Lent by Mrs. Robert A. Wadsworth.*

208. Cherry wing chair, underbraced, 1790-1800. *Lent by Dr. Horace B. Haylett.*

209. Portrait of Mrs. Noah Webster by an unknown artist. *Lent by William C. Fowler.*

210. Cherry bureau with four drawers, fluted columns "free", skirt with dentils, bracket feet, top and mouldings at rear unusual, 1790-1800. *Lent by William F. Hubbard.*

211. Gilt mirror, urns and pierced gallery at top, 1790-1800. *Lent by Colonel Louis R. Cheney.*

212. Cherry and maple tripod base candlestand with screen for candle, 1770-1780. *Lent by George A. Goss.*

213. Walnut highboy with veneered drawer fronts, double arch moulding on frame about drawers, cabriole legs, pad feet, steps for china on top original, handles are late additions, ca. 1700. *Lent by Colonel and Miss Wainwright.*

214. Cherry block front chest of drawers with two drawers, upper drawer with raised and depressed shell carved ornament, ball and claw feet, the leg braces later additions, 1760-1775. *Lent by Samuel A. Griswold.*

215. Portrait of Colonel Samuel Talcott by Ralph Earl (1751-1801). *Lent by Colonel and Miss Wainwright.*

216. *Cherry block front desk with slant top and three drawers, curved bracket feet, shell carving on upper drawer, skirt cut and moulded in series of curves, 1760-1775. For details compare Nos. 214, 219, and 221. *Lent by Yale University.*

217. Mahogany and gilt mirror, Chippendale style, three feathers at top, 1790-1800. *Lent by the Wadsworth Atheneum.*

218. Mahogany secretary, slant front, bookcase top, four shallow blocked drawers, elaborate details in moulding and ornament with gilding, bear claw feet in front, curved bracket feet in rear, 1760-1775. This desk has a long history in Middletown and its maker has been thought to be one of the Townsends. *Lent by Joseph W. Alsop.*

219. *Cherry desk, slant top with inlaid star, four shallow blocked drawers in lower part, small drawers in desk section moulded and ornamented with recessed carved shells and columns flatly fluted, ball and claw feet in front, curved bracket feet in rear, inscribed "This desk was made in the year 1769 by Benj. Burnham who served his time in Filadelphia". *Lent by the Metropolitan Museum of Art.*

220. *Cherry block front chest on chest, bonnet top, beaded moulding on frame about all drawers, straight bracket feet, rope carved columns, 1780-1790. The details of shells, cornice and twisted flame finials on this chest are exceptional in quality and the piece represents the best in Connecticut workmanship of its period. It was probably made by Aaron Roberts of New Britain. *Lent by Arthur L. Shipman.*

221. Cherry block front bureau with three drawers, bead moulding about drawers, upper drawer with carved shells, double dentil beneath top and single dentil on base moulding, curved bracket feet, 1760-1775. This was possibly made by Benj. Burnham. See No. 219. *Lent by William B. Goodwin.*

222. Walnut and gilt mirror, Chippendale style, pheasant at top, 1760-1780. *Lent by Mr. and Mrs. John H. Buck.*

223. *Cherry block front chest on chest, bonnet top, four drawers in lower case, four long drawers and three small square drawers in upper case with shell carving, bead moulding on frame about drawers, curved bracket feet, rope carved columns, twisted flame finials and rosette on crest, 1780-1790. Probably made by Aaron Roberts of New Britain. *Lent by Mrs. Morgan G. Bulkeley.*

224. *Mahogany block front chest on chest, four drawers below, five above, small depressed shell drawer at upper center, bead moulding on frame about all drawers, ball and claw feet in front, curved bracket feet in rear, 1760-1775. *Lent by Colonel and Miss Wainwright.*

225. Cherry bureau, three drawers, shallow blocking, bead moulding on frame, carved shells on upper drawer, ball and claw feet on front, curved bracket feet in rear, 1760-1775. Compare details with Nos. 214 and 216. *Lent by Mrs. Morgan G. Bulkeley.*

226. Cherry block front bureau with four drawers, top drawer with two raised and one depressed shell, fluted corner columns chamfered, skirt with rope carving, bracket feet, 1770-1780. Compare shell carved details with Nos. 214, 216, and 225. *Lent by Samuel A. Griswold.*

227. Portrait of Governor Jonathan Trumbull by Isaac Sheffield of

New London. *Lent by Robert W. Huntington.*

228. Cherry roundabout chair, straight legs, ca. 1770. Belonged to Nathan Hale. *Lent by Mrs. Robert A. Wadsworth.*

229. Mahogany and gilt mirror, urn and flower cresting, 1790-1800. *Lent by the Wadsworth Atheneum.*

230. Cherry slant top desk, scroll top with elaborate fret under the scrolls, panelled doors with design in high relief, carved shell on lower drawer, cabriole legs, pad feet, 1780-1790. This was probably made by Chapin. *Lent by Henry W. Erving.*

231. Cherry secretary, bookcase top, scroll pediment, carved rosettes, central finial in Chippendale style, curved bracket feet, 1780-1790. *Lent by Yale University.*

232. Cherry slant top desk on a base, straight legs, ca. 1750. *Lent by William F. Hubbard.*

233. Cherry tea table with moulded edge, cut skirt, bandy legs ending in a peculiar pinched hoof, 1750-1760. This piece is very characteristic of Connecticut. *Lent by Samuel A. Griswold.*

234. Cherry slant top desk, straight bracket feet, carved shell on the lid and on the lower drawer, 1760-1770. *Lent by Samuel A. Griswold.*

235. *Cherry chest on chest, four long drawers in lower case, four long drawers and three small drawers in upper case, square drawer on top has fan detail with slight shallow carving on edge, hood top, reeded quarter columns, curved bracket feet, 1780-1790. Compare details with Nos. 145, 220 and 223, all ascribed to Aaron Roberts of New Britain. *Lent by Mrs. George C. Eno.*

236. Mahogany roundabout chair, deep skirt, cabriole leg in front, other legs straight, all ending in pad feet, cross braced, ca. 1750. *Lent by Mrs. Robert A. Wadsworth.*

237. Mahogany cut mirror with Chippendale gilt shell in the center of the cresting, 1770-1780. *Lent by Mr. and Mrs. John H. Buck.*

238. Mahogany and bird's-eye maple veneered card table, fluted and turned legs, 1790-1800. *Lent by Dr. Horace B. Haylett.*

239. Mahogany and gilt mirror, urn and flower cresting, leaves at side, 1790-1800. *Lent by Mrs. Harold G. Holcombe.*

240. Mahogany card table, Hepplewhite style, satinwood inlay, 1790-1800. *Lent by the Wadsworth Atheneum.*

241. Mahogany and gilt mirror, urn and flower cresting, bevelled glass, 1790-1800. *Lent by the Wadsworth Atheneum.*

242. Mahogany bureau, inlaid, three small drawers in a row above the three large drawers, ca. 1775. *Lent by George Dudley Seymour.*

243. Mahogany card table, front inlaid with panels of satinwood, fluted legs and moulded edges, ca. 1790. *Lent by the Wadsworth Atheneum.*

244. Mahogany drop leaf Pembroke table, one drawer, Hepplewhite style, 1790-1800. *Lent by Dr. Horace B. Haylett.*

245. Mahogany veneered sideboard, straight front, fluted legs, 1790-1800. *Lent by Dr. Horace B. Haylett.*

246. Mahogany card table, inlay on skirt and edge, fluted legs, 1790-1810. *Lent by the Wadsworth Atheneum.*

247. Mahogany block front bureau, four drawers, bead moulding on frame, straight bracket feet, 1760-1775. *Lent by Colonel and Miss Wainwright.*

248. Painting of the Charter Oak by Charles DeWolf Brownell done for Governor Marshall Jewel in 1855. *Lent by the Wadsworth Atheneum.*

249. Mahogany and cherry roundabout chair, pierced splats, 19th century. *Lent by William C. Fowler.*

250. Japanned six legged highboy, single arch moulding, cup legs, ca. 1690. The japanning has been restored. *Lent by Dr. Horace B. Haylett.*

251. Cherry butterfly table with drawer, 1710-1720. *Lent by Mrs. Charles L. Taylor.*

252. Windsor armchair, maple, comb back, arms carved, well turned legs, 1760-1770. *Lent by Samuel A. Griswold.*

253. Windsor side chair, pine, comb back, ca. 1790. *Lent by Richard A. Buck.*

254. Windsor armchair, fan back, ca. 1790. *Lent by Mrs. Elizabeth Virginia Kincaid.*

255. Windsor side chair, fan back, ca. 1790. *Lent by Mrs. Elizabeth Virginia Kincaid.*

256. Rocking chair, Hitchcock style, stencilled ornament, ca. 1820. *Lent by Mrs. Burton H. Moore.*

257. Rocking chair, Hitchcock style, stencilled ornament, ca. 1820. *Lent by Mrs. Burton H. Moore.*

258. Hitchcock side chair, stencilled ornament, ca. 1820. The label is painted on the back rail "Hitchcock, Alford & Co. Hitchcocksville, Conn. warranted." *Lent by Samuel A. Griswold.*

259. Three back settee, Hitchcock style, stencilled ornament, ca. 1820. *Lent by Eleanor Ferguson.*

260. Hitchcock side chair, companion to No. 258. *Lent by Samuel A. Griswold.*

260a. Cherry slant top desk, bookcase top with step on top to display china, panelled doors, H hinges, ball and claw feet, 1740-1750. *Lent by George Dudley Seymour.*

261. Maple armchair, Empire style, pineapple carving on top rail, cut rail and stretcher, 1820-1830. *Lent by William B. Goodwin.*

262. Maple side chair, similar in design and carving to No. 261. *Lent by William B. Goodwin.*

263. Copy of a portrait of Mabel Harlakenden, wife of Governor John Haynes, by an unknown artist. *Lent by Mrs. Horace B. Clark.*

264. Case of early Connecticut tall clock faces and works. *Lent by William F. Hubbard.*

265, 266. Pair of chairs, Hitchcock style, 1820-1830. *Lent by Mrs. Robert B. Riggs.*

267. Rocking chair, Hitchcock style, extension back, stencilled arms, ca.

1820. *Lent by Mrs. Robert B. Riggs.*

268. Mahogany block front bookcase secretary, scroll top, urn finials, quarter round stop fluted columns, curved bracket feet, ca. 1770. This piece is quite similar to the Newport pieces. *Lent by Charles A. Goodwin.*

269. Cherry slant top desk on a separate base, short bandy legs, pad feet, ca. 1780. *Lent by George S. Godard.*

270. Mahogany block front bookcase secretary, scroll top, twisted flame finials, straight bracket feet, ca. 1770. *Lent by George A. Goss.*

271. Windsor writing chair, large arm, comb extension back, drawer under seat and under arm, slide for candle in arm, 1770-1780. *Lent by Mr. and Mrs. John H. Buck.*

272. Pine settee to be used in front of a fire place, first half of the 18th century. *Lent by William F. Hubbard.*

273. Cradle bench, Hitchcock style, ca. 1780. *Lent by Mrs. Burton H. Moore.*

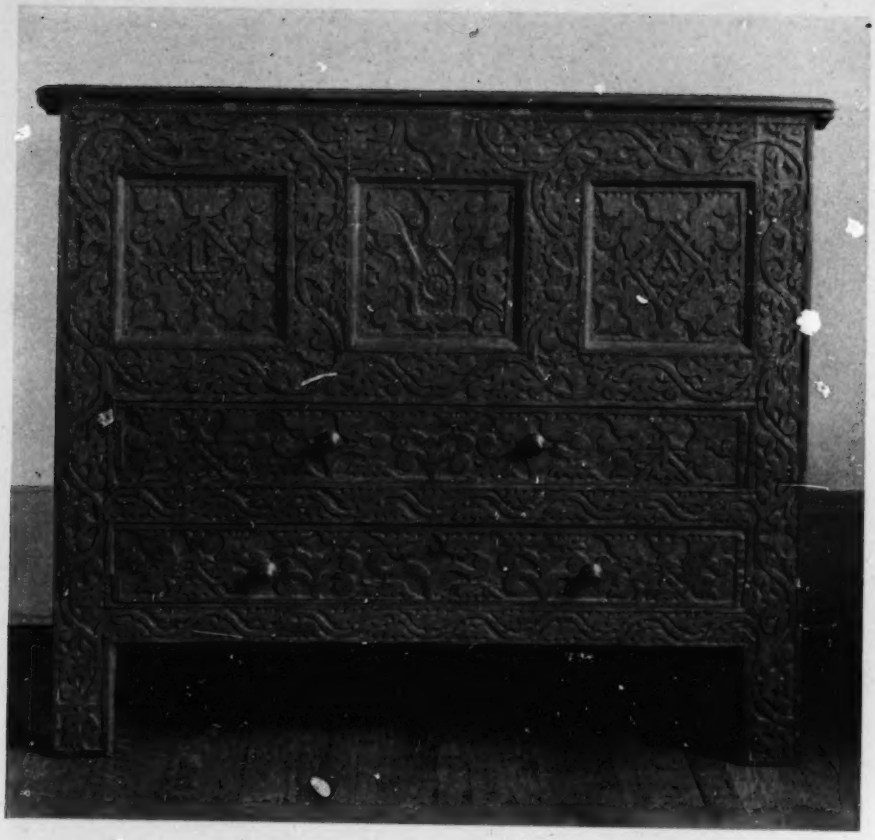
The Plates

No. 3. Oak cupboard with drawers (Press cupboard) 1670-1680.

No. 17. Oak chest with drawers, 1670-1680.

No. 18. Oak chest, 1670-1680.

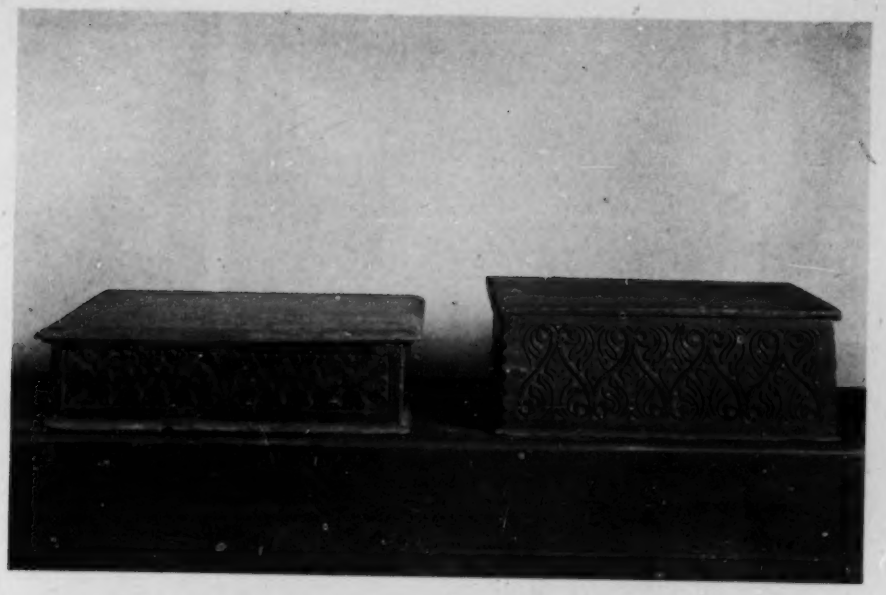
No. 19. Oak chest of drawers, 1670-1680.



No. 21. Oak chest with drawers, 1670-1680.

No. 47. Painted chest with drawer, 1710-1720.

No. 42. Oak chest, 1680-1690.



No. 22. Oak Bible box, 1670-1680.

No. 7. Oak box, 1670-1680.

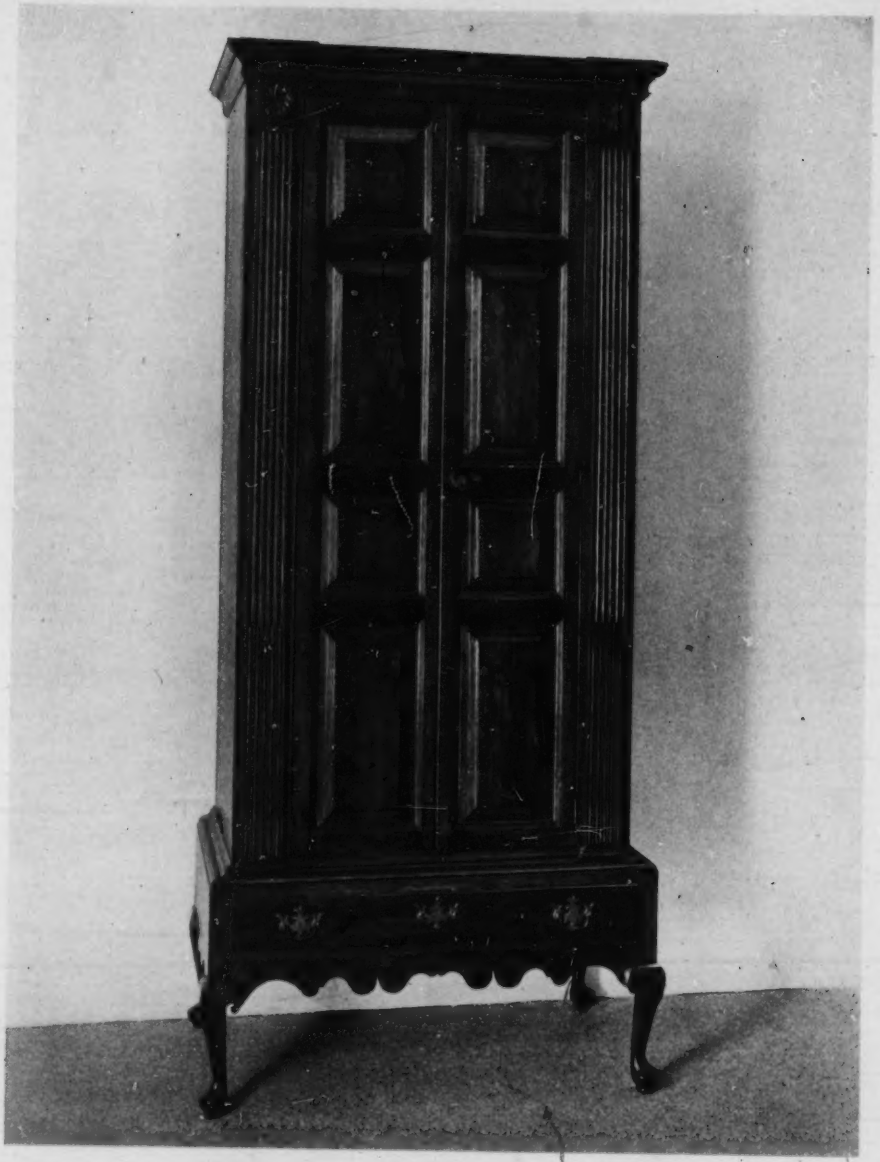
No. 6. Oak box, 1670-1680.

No. 23. Oak Bible box, 1670-1680.

No. 29. Section of cherry gateleg table, largest known, ca. 1650.

No. 16. Oak chair, known as the Governor Winthrop chair, ca. 1660.

No. 33. Walnut cane armchair, 1680-1690.



No. 77. Cherry cupboard, 1710-1720.

No. 137. No. 78. No. 121.

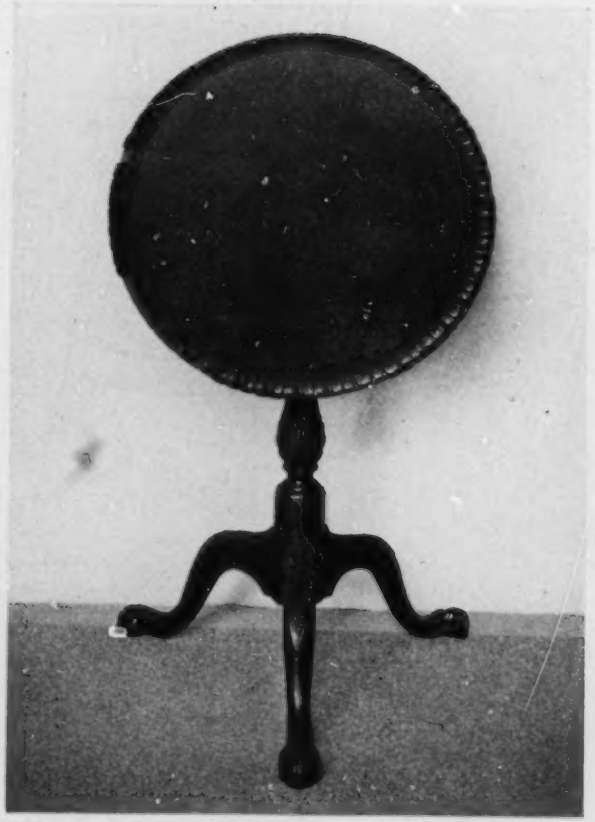
No. 137. Walnut side chair, ca. 1710.
No. 78. Maple armchair, 1700-1720.
No. 121. Walnut side chair, 1710-1720.

No. 81. Cherry table, 1710-1720.

No. 128. Maple tea table, ca. 1750.

No. 127. Cherry chair table, ca. 1750.

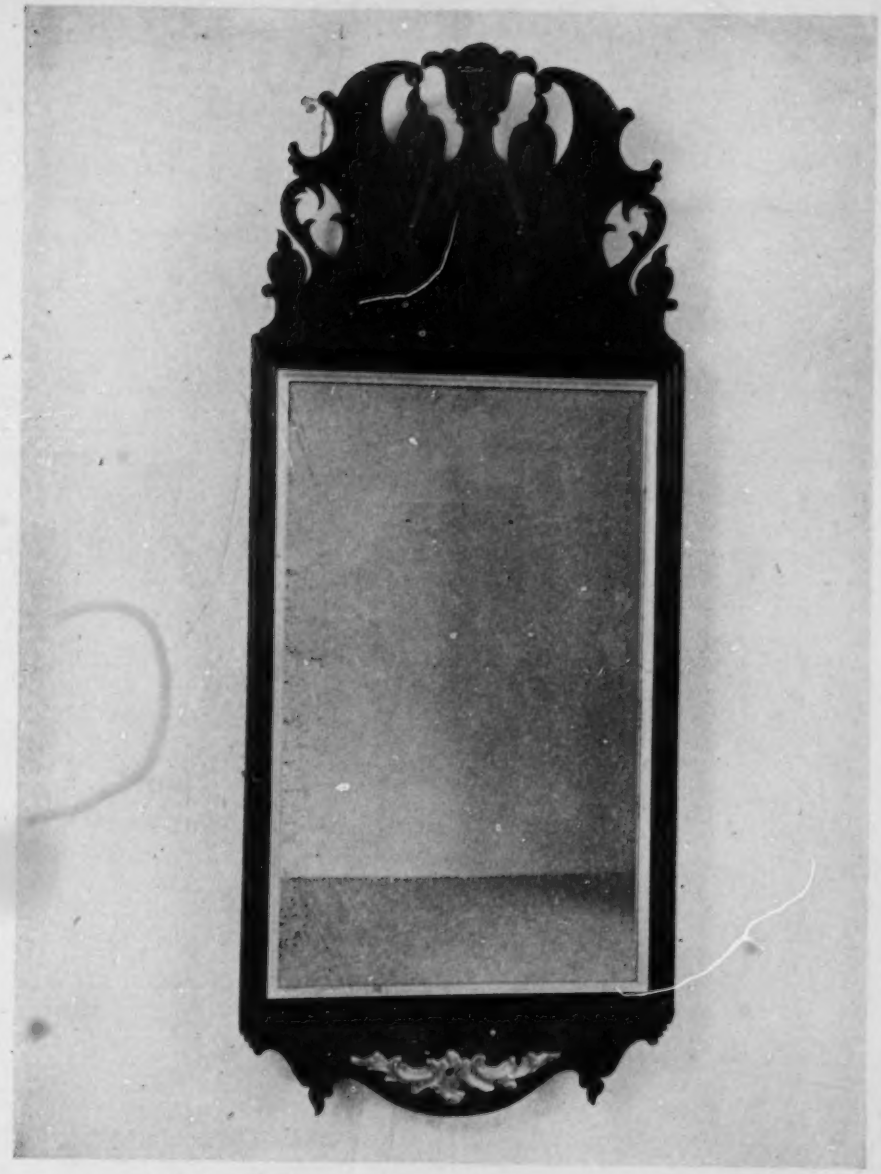
No. 158. Cherry tilt top table, ca. 1780.



No. 146. Cherry tilt top table, ca. 1760.

No. 131. Cherry candlestand, ca. 1780.

No. 122. Cherry lowboy, 1770-1780.



No. 81a. Walnut mirror, 1750-1760.

No. 151. Mahogany highboy, 1770-1780.

No. 153. Cherry highboy, ca. 1780.

No. 147. Cherry highboy, ca. 1780.

No. 164. Cherry highboy, 1780-1790.

No. 157. Cherry highboy, 1780-1790.

No. 117. Cherry chest of drawers, ca. 1790.

No. 110. Cherry bookcase secretary, ca. 1800.

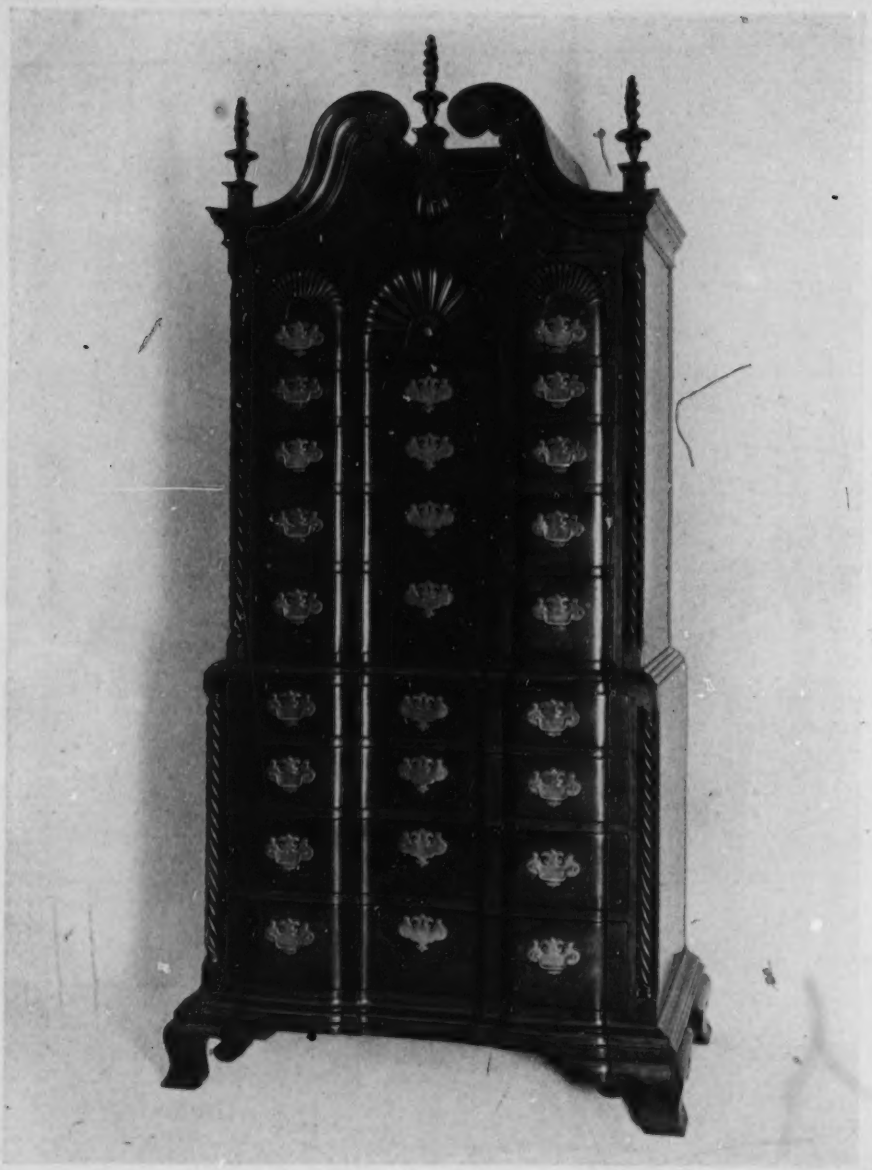
No. 154. Cherry chest on chest, ca. 1790.

No. 120. Cherry chest on chest, 1780-1790.

No. 90. Cherry chest on chest, 1780-1790.

No. 224. Mahogany chest on chest, 1760-1775.

No. 145. Cherry chest on chest, ca. 1780.



No. 223. Cherry chest on chest, 1780-1790.

No. 220. Cherry chest on chest, 1780-1790.

No. 235. Cherry chest on chest, 1780-1790.

No. 95. Mahogany chest of drawers, 1770-1780.

No. 114. Cherry chest of drawers, 1790-1800.

No. 216. Cherry desk, 1760-1775.

No. 219. Cherry desk, dated 1769.

No. 130. Cherry desk, 1730-1740.

No. 178. Cherry desk, 1790-1800.

No. 160. Cherry side chair, ca. 1790. No. 150. Mahogany side chair, ca. 1780.

No. 116. Mahogany side chair, ca. 1790. No. 173. Mahogany side chair, 1790-1800.

No. 92. Cherry side chair, 1790-1800.

No. 94. Cherry armchair, 1790-1800.

No. 118. Mahogany side chair, 1790-1800.

No. 165. Mahogany armchair, made for the State Senate, ca. 1800.

No. 200. No. 199.

No. 200. Maple tall clock made by Seth Youngs, 1711-1761.
No. 199. Pine tall clock made by Benjamin Cheney, 1725-1815.

No. 190. No. 188. No. 187.

No. 190. Cherry tall clock made by Peregrine White, 1747-1834.
No. 188. Cherry tall clock made by Daniel Burnap, 1759-1834.
No. 187. Cherry tall clock made by Nathaniel Shipman, 1764-1853.